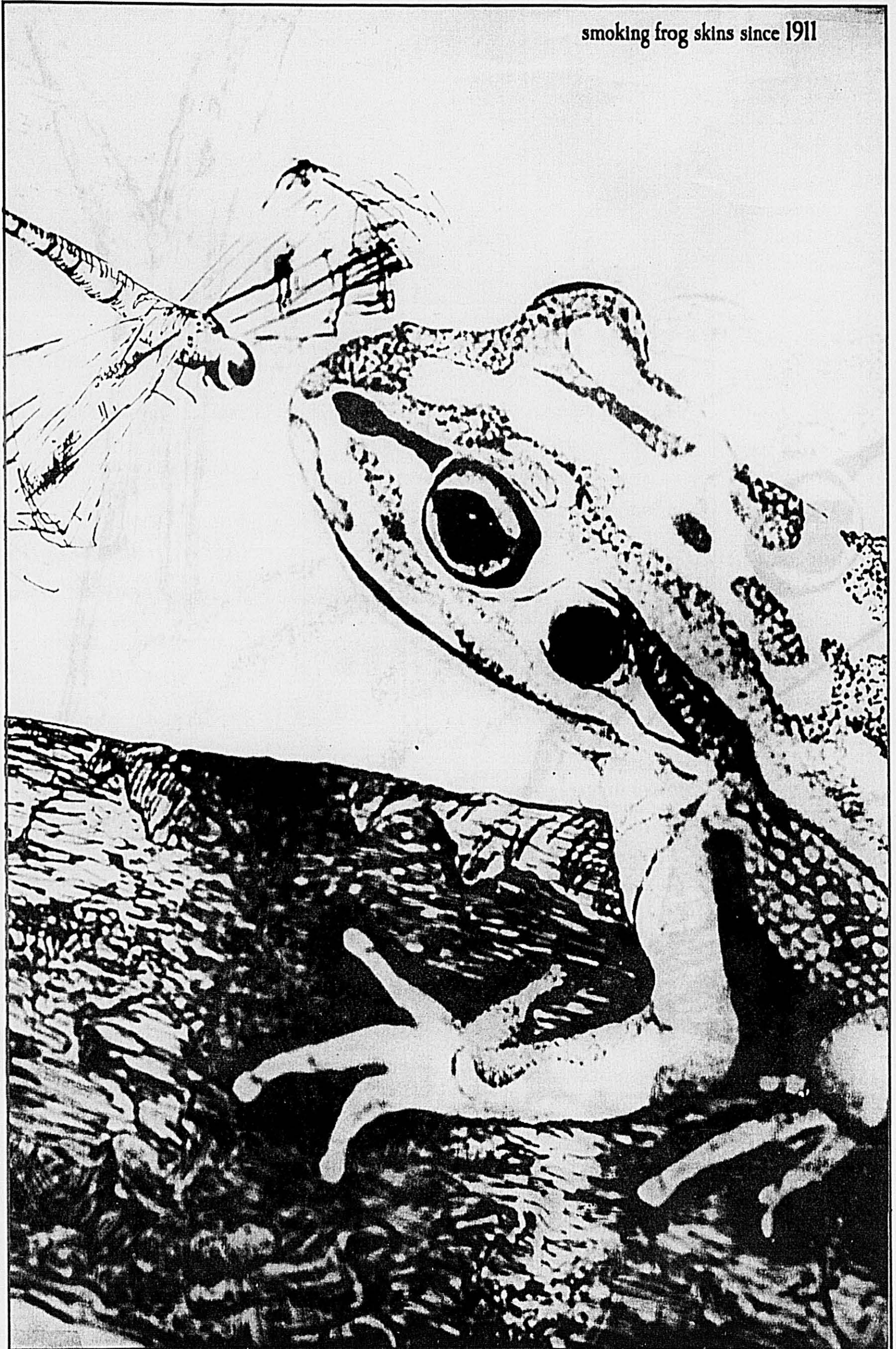


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Volume 88 Issue 13 October 15, 1998

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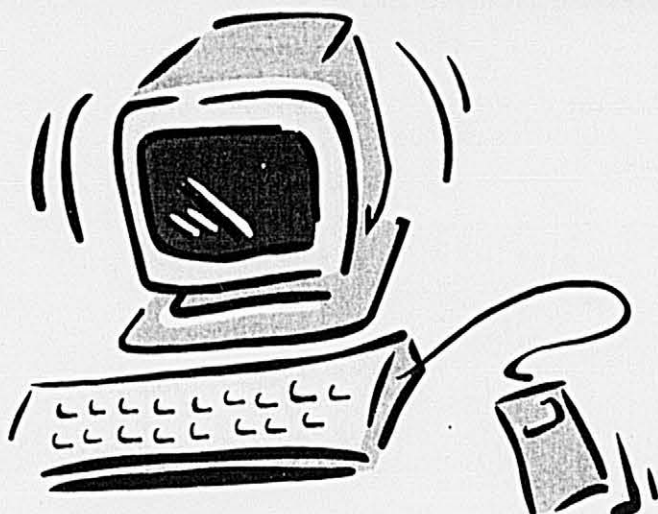
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Why students are on the street in the middle of a beautiful Fall?

by Harunur Rashid
Coordinator, External Affairs & Government Relations
Post-Graduate Students Society (PGSS)

During a protest march on Thursday, 15 October 1998, Quebec students will demand that the provincial and federal governments fund a real tuition fee freeze at all levels. In the last two budgets, the Quebec government has significantly reduced funding for post-secondary education. After having promised tuition fee freezes for Universities and continued free CEGEP education during 1994 election campaign, the Parti Quebecois looked to revise its policy with the support of the education administrators. It was the three week general student strike followed by numerous civil disobedience to force Pauline Marois to announce a tuition freeze up to the end of the present mandate. In the same press conference in November 1996, however, the Minister announced the

introduction of a failure tax at CEGEP and differential fees for out-of-province university students. These policies are unacceptable to students. Students are asking the federal government to reinvest in social programs and restore transfer payments to 1993 levels, transform the Millennium Scholarships into grants, stop punishing students by ending student loan and bankruptcy discrimination, prohibit private, for-profit education; some things are not for sale. The federal and provincial governments must put money back into education and social programs instead of implementing corporate tax breaks. In the last federal budget, Paul Martin invested 250 million per year for four years into the Millennium Fund, after having cut ten times that amount in transfers to provinces.

"CFS is asking for a tuition-fee freeze" says Elizabeth Carlyle, Chairperson, Canadian Federation of Students (CFS) during a campaign kick-off for the Days of Action, October 13-17, 1998. Carlyle also said that the CFS wants to set up a national system of grants & bursaries, based on student need to replace the Millennium Scholarship Fund (MSF). The MSF is a federal government scholarship designed to grant eligible students up to \$15,000 per year for a maximum of four years of undergraduate study.

CFS also wants the government to evoke the 10-year ban on student loan bankruptcy. In November 1995, Bill C-109 was tabled in the House of Commons to amend the BIA. One of the recommendations was to "increase control of student bankruptcies that are filed to avoid repaying

student loans", a move that effectively differentiates student loan debt from all other debt. Bill C-109 died when the election was called but reappeared in the new session as Bill C-5, and was passed in April 1997. Individuals could not discharge their student loan debts in the event of personal bankruptcy until two years had passed after leaving their studies. The prohibition came into effect in September 1997. A mere six months later (February 1998), the BIA was further amended. Bill C-36 proposed extending the prohibition period from two years to ten years. This change came into effect of June 18, 1998.

Restrictions on students' eligibility for Canada Student Loans have been added to Canada Student Financial Assistance regulations. These restrictions mean that students who are 22 years or older and who have missed a payment for 90 or more days on three separate occasions (on loans or debts of \$1,000 or more), in the three years before they apply, could be denied a stu-

dent loan. These restrictions could include assessment of payment records on such loans or debts as student lines of credit, car loans, utility bills, and credit card payments. They will not take effect until August 1, 1999. We want a new measure requiring credit checks for student loan application. Students can be denied loans on the basis of their credit history. The Governor-in-Council also has the power to deny a loan application. This means that banks may influence politicians in denying loans to students with poor credit records.

In Quebec, the demonstration will be on Thursday, while rest of the country will observe it on Friday as finale of the CFS Week of Action. See you all at the demo!



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volume 88 number 13

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Letter to the Editor

October 8, 1998

Dear Editor:

In a recent Daily article (President of SSMU Neglects Election Promises- October 5), it was fascinating to see healthy skepticism of an elected executive deteriorate into blatant editorializing. It was particularly so given that the elected executive in question was me, and that the Daily writer interviewed me over the phone for less than two minutes.

The three promises that you select as my top priorities- speakers, an access fund, and an environmental commission- are all treated inaccurately in that article. Firstly, I have already co-organized two speaker events in the past month. In fact, both speakers- Maude Barlow and Paul Martin- were reported on very extensively in the Daily. Furthermore, your reporter infers that having another event "later in the year" means that there might not ever happen. This allegation is just simply not true, because the Maude Barlow speech was part

of a two-event partnership between the Concordia Student Union and the SSMU. The reporter, however, never asked such questions. Rest assured that there will be at least one more speaker this year- after all, it's only the beginning of October.

Secondly, by no means has the access fund been shelved, and indeed I have considered various new possibilities over the past few months. The development of such worthy ideas takes time and input, however, and so the Presidential Affairs Committee will continue this year to investigate matters and determine a plan of action. Quite simply, when students' money is involved to the extent that it would be in an access fund, it is imperative that every step is carefully considered by a knowledgeable committee.

...
(SSMU President Duncan Reid's letter will be continued Oct. 19th)

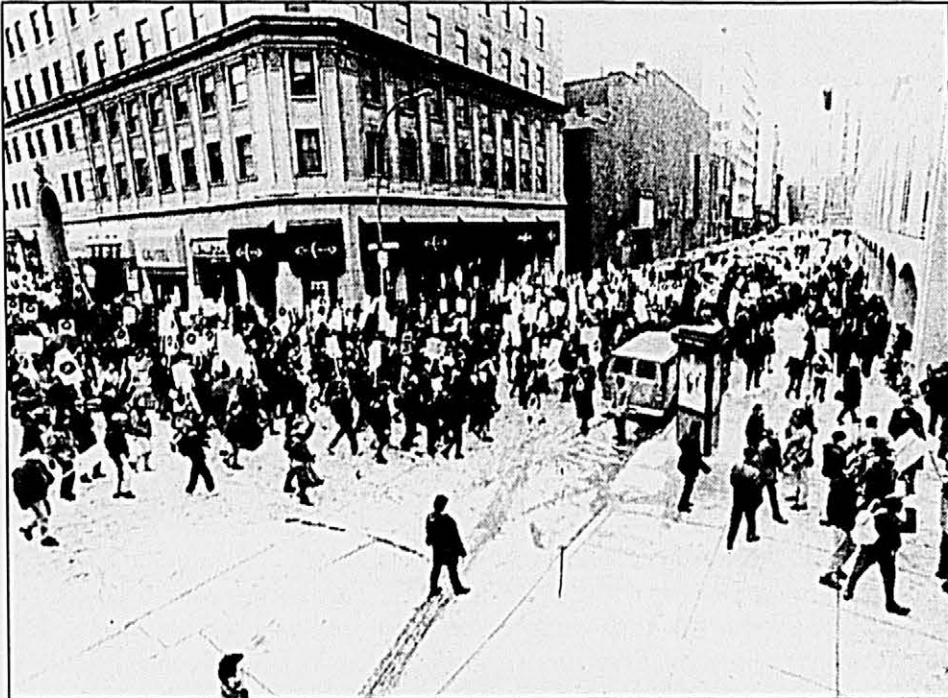
Erratum: In last week's McGill Daily Culture article "How Sparechange is Spent," Don Nigro was described as British when in fact, he is from Ohio.

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Off the Darkroom Floor

STUDENT ACTIVISM IN MONTREAL



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PHOTO BY ALICE WINCHESTER



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Thursday, October 15- Demonstrations in Montreal

Mass Gathering at UQAM & Concordia- Meet at Rodick Gates @ 2:00

Friday, October 16- Afternoon speak out with students, staff and faculty at McGill Tent City, located at the Milton Gates

Saturday October 17- Return Buses to Ottawa for demonstration at Tory Convention-departing AM, returning PM

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Post-Graduate Student's Society (PGSS)
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The Process Is the Art Is the Process

Ann Hamilton at La Musée d'Art Contemporain

by Julia Dault

"I'm happy with non-sequiturs," Ann Hamilton beams at us from the brightly lit podium. She's prompting the audience for questions. I'm sitting in the lecture hall in the depths of La Musée d'Art Contemporain listening to the much praised American artist Ann Hamilton speak. The room is filled with an excited hush — it

an oceanic mass of copper.

In the same piece called *Privation and Excesses*, 89, Hamilton used live performers. A man sat in an old wooden chair, with a withered grey felt hat upside down on his lap. The hat was filled with honey. The man sat wringing his hands in the thick, sticky substance. The motion of the man's hands manifested the unattainable need to rid himself of the thick, clingy syrup. Other performers, sheep, were at the extreme back of the gallery.

Hamilton has managed in her work to create an obstacle course for the observer, who is suddenly an active participant in the work itself: side stepping over pennies, being overwhelmed by the stench of the sheep, peering in wonder-

screens punctuate the walls, showing mouths and ears being filled and splashed by water. *Handed*, was a short corridor built to hold 13 screens all showing the same thing: a blurry image of two hands squeezing and shaping a black ball. There is one entire wall lined with 44 books; in each one the text has been erased. The books are part of Hamilton's fascination with the immateriality of language. Some of the texts were burned out by a hot stylus after having been read; the words suddenly became smoke. They make for very beautiful end-products.

Mattering, 97 is an installation so utterly impressive that it has a room all to itself. It is the epitome of Ann Hamilton's practice. It has all of the artists' necessities: live animals, chanting, undulating silk, even a performer.

To Ann Hamilton, a wall is not just a wall. She has made them sweat and cry. Literally, —with the help of a pharmaceutical company, who rigged up a complex system of plumbing behind the walls, much like an intrave-

ment at the honey performer. The unpredictability of real life as it becomes art gives her art a whole other dimension. Hamilton sees her work as a melding of the animal and the material plane.

Privation and Excesses, 89, is a part of *the body and the object and mattering*. The honey hat sits on a black wooden chair, lacking a performer, but none the less performing on its own as the honey drips and oozes its way onto the pristine gallery floor.

La Musée d'Art Contemporain is showing forty-three of Hamilton's works gathered from the exhibition *the body and the object: Ann Hamilton 1984-1997*, mounted by the Wexner Center for the Arts at Ohio State University in Columbus. Like *Privation and Excesses*, 89, many installations are represented by one single object. And though each object is only part of a whole, they are very much self-contained and very powerful.

The show contains a variety of video projects as well: miniature

nous pump system. Hamilton is constantly surprising, testing, leading and tugging at her observers. A sign on a wall reads, "We invite you to speak into the microphone." Go ahead. She's listening.

The body and the object: 1984-1997 and *mattering* is showing at La Musée d'Art Contemporain until January 17, 1999. 185 St. Catherine Street West 847-6226.



PHOTO BY ANN HAMILTON

seems that Hamilton's reputation has preceded her. It is said that over the past ten years, Ann Hamilton has grown to become one of the most influential figures of her generation. She has won many awards and will be representing the United States at the 1999 Venice Biennale. Her talk is the precursor to the opening of her new exhibit *the body and the object and mattering*, which is waiting patiently upstairs in the gallery for viewing.

Ann Hamilton, who works and lives in Columbus, Ohio, is an installation artist. She combines various objects, smells, and mediums to create her works. Her background is in textiles, and she is deeply affected by the making of things by hand. To create something, she concentrates not only on the final image or product but on the inherited movements, the human touch or effort that is needed to make something real. Here's an example: for a project in San Francisco, she had a budget of roughly 8,000 dollars. She traded it all in for pennies and covered the entire floor of the gallery with the coins, each one having to be laid down precisely by hand. The floor became



PHOTO BY ANN HAMILTON

Why did most Canadians spend their summer out East ?

- a) the weak canadian dollar
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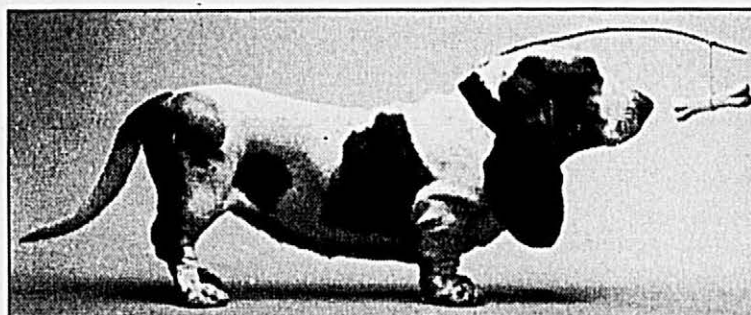
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THE DAILY MIRROR SINCE 1901

Education as a Contested Site

A DISCUSSION WITH ABORIGINAL SCHOLAR ELMER GHOSTKEEPER

by Apryl
Wassaykeesic

Elmer Ghostkeeper is holder of the New Sun Fellowship, a 2 year working scholarship awarded to an Aboriginal scholar through McGill's school of Environment and Nutrition. His challenge is to teach, research and work towards developing a better relationship between the McGill community and Aboriginal peoples, scholars and students. This semester he is teaching a McGill Science and Environment seminar as well as participating in a lecture with Dr. Lawrence Kirmayer of Native Mental Health Research Team of McGill. He is also involved in the First Peoples' House at McGill.

Ghostkeeper: The reason for the scholarship is that mainstream science often neglects other perspectives on nutrition and environment. Joyce Harvey-McLaren [the founder] thought it was im-

portant to have contact between the two at an academic level where the Native and Non-Native relationship wasn't solely that of researched and researcher. This position was envisioned as opening up a dialogue between the two perspectives i.e. Western Scientific Knowledge and Aboriginal wisdoms.

Daily: What sort of relationship do you think there should be between mainstream educational institutions like McGill and Aboriginal scholars?

Ghostkeeper: In the past, academics from mainstream education have studied Natives as being 'the primitive' and have not studied with or shared in the wisdoms of Native peoples. Some academics like to study natives because Native peoples are seen as being closer to nature.

What they are trying to study is themselves. They feel they have lost this closeness due to their need to objectify and quantify nature and the environment around them scientifically. To do this well, academic institutions have distanced themselves from nature as they try to gain knowledge from it to use and harvest resources rather than observing its wisdom and perhaps not using the resources.

I think and feel that there should be a willingness to give equity to Aboriginal Wisdom. Right now there is very little equity when Aboriginal people come to mainstream institutions. Burden of proof lies with Native people, we have to fit our way of being, whether it be our way of teaching through oral histories or our way of relating to the environment and traditional medicines into McGill which sees no

verifiable truth in our oral histories or no reason for our ceremonies in relation to the environment and medicine. Our way of teaching and seeing life must be checked at the door. We are taught that the new concepts are the 'exact' form of teaching or learning or seeing life.

Daily: What can we gain from this dialogue between Native scholars and mainstream institutions?

Ghostkeeper: Opening up a dialogue is important because Native people and Native perspectives have never really been made welcome at mainstream institutions. The Native University Graduation rate is not a reflection of Native peoples' abilities to do the work but of the desire. Given the feeling that Native perspectives are being devalued or

undervalued, many chose not to come or they leave.

The down-side is that if a dialogue or partnership is not established, we risk not learning from one another. And both Traditional Native Wisdom and the Western Scientific model have very important gifts to teach one another. Together they enhance the quality of the results from experimentation and exploration of choices regarding our shared environment.

What usually ends up happening is that mainstream educational institutions study, but devalue and/or undervalue, qualitative Aboriginal Wisdoms. The consequences are that Aboriginal students and professors along with Aboriginal peoples/communities feel marginalized from these institutions which hold the keys to the socio-economic benefits of wider society.

(continued on page 9)

A Matter of Motion

ISRAELI DANCE THEATRE COMPANY GRACES MONTRÉAL WITH ITS PRESENCE

by J. MacInnis

Writing about Israeli choreographers Liat Dror and Nir Ben Gal, whose 1994 work *Anta Oumri* (You Are My Soul) had its premier at Usine C in Montréal last Thursday, critic Joshua Sobol states that they have a "way of sharing with us their total experience of the art and toil of living." The dance performance by the six-member Liat Dror Nir Ben Gal Dance Company at Usine C last weekend did manage to do just that. The artists took a conventional subject matter:

the routine activities of bathing, gossiping, smoking and resting, and combined it with various physical expressions of love, anger and even obsession. The result was an exploration of the artistic possibilities of daily life. Half theatre and mime and half modern dance, *Anta Oumri* commented on the divisionary tactics

of human behavior; those forces used to bind people together or drive them apart. For a company that was formed only seven years ago, their list of achievements is impressive. Choreographers Liat Dror and Nir Ben Gal, a husband and wife team who have collaborated throughout their artistic careers, founded the group after working on a series of duets for themselves. In 1988, they won the "Grand Prix" at the Rencontres Choreographiques Internationales de Bagnolet in France with their piece entitled *Two Room Apartment*. In a field that is not inherently competitive, the award nevertheless earned them the international recognition that is so difficult for a young modern dance company to acquire. Their relevance to the international, and in particular, the European dance scene was testified to in later works such as the self-portrait pieces *Donkeys* (1988), *The Third Dance* (1990) and the 1991 work *Circles of Lust*, which was their first choreography for a group of dancers.

Like *Circles of Lust*, which is about the quest for identity in a politically divided country, *Anta*

Oumri locates itself within an essentially human drama. The piece opens with a solo by a woman to the music of Egyptian diva Oum Kalthoum. The dancer's repetitive and lamenting movements set the tone by indicating that desire for solace and appeasement would be paramount for the characters later appearing on stage. Indeed, this undercurrent of need was used as a primary motivation for movement and ran through each of the following duets and solos. The dancers constantly rearranged themselves by taking up each other's space, pushing each other away, or by attempting to ingratiate themselves with one another by clinging onto each other. In one of the work's most moving sequences, a child-like character tries repeatedly to climb up on his stern father figure in order to reach the top of the stage's centerpiece. He fails over and over again, but his desperation and the loneliness of his effort, (his father is immovable), is pervasively expressed by the allegorical nature of the defeat.

Although the dancers succeeded in guiding the audience through different expressive techniques, by wrestling or chasing each other around the stage, by beating rhythmically with feet and hands, or by dance alone, a progressive narrative was difficult to pin down. But no matter, what resonated was the dancers' ability to tell a story, or convey a mood, through the movement of their bodies. One example is how the dancers would often flatten themselves against the rear-wall of the backdrop, giving the scene a two-dimensional look. This was effective in cases where the dancers served as background figures to the activity on center stage, or in imparting a sense of their ineffectuality.

The work provided few moments of resolve, where two dancers might unite of their own volition. What the Liat Dror Nir Ben Gal Company succeeded in demonstrating was that uncanny ability that belongs only to dance: the physical amplification of the most minute exchange between two people.



VARDI KAHANA

Anarchism And Social Action Still Kicking In Montréal

AN AFTERNOON CHAT WITH THE NEIGHBOURHOOD RADICAL PUBLISHER

by Micah Toub

Self-labeled as *radical*, Dimitrios Roussopoulos admits that he sometimes settles for *alternative* because, "radical scares people."

From his 8th floor loft on St. Laurent, Roussopoulos watches over the city and observes the changing colours as the seasons change. From this loft he also runs Black Rose Books, a mid-sized publisher specializing in non-fiction books. The name *Black Rose* was suggested by one of Roussopoulos' friends, writer Murray Bookchin. It comes from a 15th century myth created during the peasant uprisings of the time. Roussopoulos tells me, "The black rose doesn't exist in nature...the peasants believed if they found the black rose, they would find freedom, or if they found freedom, they would find the black rose."

Black Rose publishes a wide range of disciplines and topics, and all their books ask their reader to take a step back and see the larger view, examining institutions and society to see what is really going on.

As I wait to speak to Roussopoulos, I take a seat in one of the chairs scattered about the loft. I turn to the bookshelf and one title immediately catches my attention: *The Coming of World War Three*. A shiver creeps down my spine. It is written and published by Roussopoulos himself. I peek over at the doomsday prophet at his desk, but he looks quite smug at the moment, talking to someone on the phone. Before opening the book, I expect that it will contain a 200 page outline about the true evil nature of humanity, and a basically skeptical view of the future. But upon opening it, I realize something completely different is going on with Roussopoulos and Black Rose Books. His book is not a sensational rambling meant to attract people looking for a reason why they shouldn't care about anything, but a serious and well-researched account of the nuclear situation in 1986, the time the book was published. It includes a plethora of information about developments in nuclear technology and gives a profile of anti-nuclear weapons groups around

the world. This is a book that gets down into the dirt, down to the actual facts of the situation in attempt to actually solve the problem. As I speak to Roussopoulos, I begin to understand that he's not interested in sensationalism or entertaining anyone.

With arms crossed and a solid and honest voice, Roussopoulos is quick to distinguish himself from large corporate book publishers, "We don't publish books that are going to become commercially successful. That's not our primary objective...commercial publishers think in terms of *products*. They don't talk about books anymore. They talk about *products*... they follow so-called market trends which the major institutions of our society prepare ideologically. You know, fads." Roussopoulos is interested primarily in the distribution of good ideas. Since Black Rose does not have thousands of dollars to put into promotion and advertising, most of their books never hit the mainstream. Roussopoulos wearily explains the problems that he's had throughout his 30 years with Black Rose: "There are tremendous obstacles to us getting fair play in the book marketplace. Our books are generally not reviewed by the review media. The librarians also have prejudices against books like ours." Shocked by this last statement about librarians, I told Roussopoulos of my naive belief that libraries carry all books, to which he gave an even more startling reply: "They don't, and in Canada for instance, it's a fact that acquisition librarians don't order Canadian published books. They like ordering American published books." Without the money and political power to push his books into the stores, Roussopoulos, as he puts it, "must constantly be nibbling away around the edge of the book marketplace."

Despite Black Rose's marginal status in the publishing world, they have one mega-success story to tell: Noam Chomsky. Roussopoulos met Chomsky during the Vietnam war, where both were involved in an anti-war movement gathering in Cambridge, Massachusetts.

Roussopoulos tells me the story

of Noam Chomsky's beginning as a famous media critic: Warner Modular Publications asked Chomsky to write a monograph for them which Chomsky wrote about the Vietnam War. Twenty thousand copies of this monograph were printed. Before the monograph was distributed, however, Warner Modular Publications was sold to a conglomerate and was turned over to a new president. Apparently, this new president didn't like Chomsky's angle. In the Fall of 1973, William Sarnoff, a high officer of Warner Modular, had all 20,000 copies shredded.

Roussopoulos and some friends heard about this turn of events, and asked Chomsky to expand his monograph into a book which they would publish. The plan went smoothly, and along with Edward Herman, Chomsky wrote the first volume of *The Political Economy of Human Rights*, a book exposing some of the horrors committed by regimes. Roussopoulos recounts, "I got Chomsky to give the Massey lectures, which led a Montréal-based director to make the most successful documentary ever made in Canada," which of course is, *Manufacturing Consent*.

For a publisher who measures his success on social impact, another huge landmark publication for Roussopoulos was *The Trojan Horse: Alberta and the Future of Canada* written by Gordon Laxer and Trevor Harrison, both professors of Sociology at the University of Alberta. Roussopoulos describes the book as, "A collection of articles and essays that critiqued the government of Alberta which was governed over by Ralph Klein, who has very clear ideological affinities with the American right wing...it is an intellectual tool to help [people] understand what was the behind-

the-scenes agenda of the Ralph Klein government." Although the book was put out in a timely manner, coinciding with the Alberta

philosophy that he says was "squeezed out of history." In an attempt to bring these ideas to light again, Black Rose Books has

subsequently published the collected works of Peter Kropotkin and some writings of Mikhail Bakunin, both early Anarchist thinkers who had almost been forgotten. As well as publishing these anarchist classics, Black Rose Books continues to publish contemporary

anarchist thinkers, which includes Roussopoulos himself.

After 30 years of publishing, and 400 titles in print, Roussopoulos admits that he is reaching the end of his time in publishing. He looks at me in the eye and takes on a serious tone, "Hopefully, there are sincere, tough-minded, realistic younger people who are prepared to carry on this kind of publishing...Hopefully it will go on, but I'm not sure about that. I'm not very optimistic." These days, the core of Black Rose is only run by two people. Other specialists are contracted when needed. Soon, Roussopoulos predicts that he will be leaving his towering loft on St. Laurent for a smaller, less expensive office. But while he still has a giant window overlooking Mont Royal and Montréal, I imagine that he is watching closely to catch a glimpse of the black rose.

Black Rose books will be on sale at Redpath library - Thursday and Friday, October 15 and 16, or Shatner (in front of Gert's) - Wednesday, Thursday and Friday, October 21, 22 and 23.



Angels, Falling and Otherwise

by Marcus Torpedo Swamp

I'd woken up out of a dream in which I'd been shot twice in the gut during a gunfight in a diner in Downtown Brazilia. My first conscious thought was of the AK-47 I was shot with. Nobody uses AK-47's in movies anymore, do they? They've disappeared with the revival of the Uzi in late 90's cinema.

It was 5:00 am, and I had a breakfast date with S., who is my oldest and most angelic friend in the world, because Tuesday was his birthday. S. couldn't meet me because he has an electronic monitoring device nylon-strapped to his ankle. He just got out of jail

transitional Hong Kong with a high-tech camera. At 7:10 I mounted V.'s scooter and steered for the Parc Complex - this all felt very European.

The man behind me in line identified himself as the projectionist from Cinéma Décarie, who came down from on high to see *Fallen Angels* just three days before it came to Cinéma Décarie. I once snuck into the projection room at Décarie, and was caught tooling around with

bryonic in *Happy Together* and *Chungking Express*.

Fallen Angels is supposed to be the film which will catapult Wong into the North American high culture arena, like *Paris, Texas* did for Wim Wenders, or *Solaris* for Andrei Tarkovsky. I don't think that it will make much box-office dollars, but most serious students and critics of the medium will definitely rent it

and then proceed to regret not seeing it on the big screen.

As I mulled in the theater, three employees of Cinéma du Parc entered with a fifteen foot ladder, intent upon adjusting one of the ceiling lights.

It took them three or four tries, so terrified were they of falling. Their triumph brought general cheers and the radio turned on. After a few minutes, the Beatles were cut off in mid obe-la-dee obe-la-da and we were darkened in anticipation of the speed of light - 186,281 miles per second so inspiring and romantic that it expunges and obliterates the need to believe in God at all.

The movie turned out to be a winding urban exposition of relationships existing in the same kind of space as *Chungking Express* although it is not properly a sequel. Wong Chi-Ming (Leon Lai) is a professional killer, tenuously partnered with his deeply mysterious and sexy Agent (Michele Reis) who is ravishing and dashing in her black plastic dress and fishnet stockings. With metallurgical eyes Lai mows down roomfuls of men with the economy and precision of two automatic

pistols. An AK-47 might be more utilitarian, but they don't use those in movies anymore. Haven't you noticed?

Lai and Reis have never met, yet have worked together for years. In a darker rendition of a *Chungking Express* story element, Reis sneaks into Lai's apartment while he is out, nourishing her orbital passion by minuscule explorations of the small fragments of his life: his garbage, his sheets, his cigarettes. Their relationship, or anti-relationship, is shredded by Lai's disillusion with his profession and his parenthetical pursuit of Baby (Karen Mok). Mok's manic intensity, Lai's nonchalant cold-bloodedness, and Reis' shrouded masturbatory obsession creates a love triangle unlike anything you have yet encountered.

Contemporaneously, a subplot evolves as we follow Zhiwu (Takeshi Kineshiro), a self-styled mute who sneaks into a number of businesses using unconventional means in the middle of the night. Having worked for The Man, Kineshiro's desire is to own a business of his own. However, he has no capital. In a typical cinematic example of a Hong Kong improvisation, Kineshiro runs closed businesses at night, and manhandles customers who refuse to buy. A considerable degree of pathos is invested in Zhiwu, and Wong has sculpted him perfectly for the part. His misadventures are droll and endearing, slipshod and fascinating. There is a hilarious bit with a pig, but beyond that my lips are sealed.

Shot with riot and fiery speed, with strange convex lenses in a kinetic metropolitan nebula, the visual style of the depiction is so utterly unique that my fat fingers can't adequately word-process a good description. Wong has again employed

Christopher Doyle as a cinematographer, and I expect that we will see many imitations of the mise-en-scene by minor American counterparts with stars in their eyes. And the music is motherfucking fantastic.

Inevitably, unbearably, the film ended and I was returned to a world of static hovering light. It takes me some time to stand up after sitting for a while (bad back you know) and I began to think about the title of the movie.

Fallen Angels. Falling from a state of grace to subterranean poo poo, Wong's characters indeed infatuate each other in the fatty confines of the idea. They fall into and out of moral turpitude and inside and out of the fear of love. Just like a projectionist descends from his cabin of 186,281 mps bliss into a crater of populist entertainment and then returns; or as the good Cinéma Du Parc people may have tumbled from their own light to the harsh charcoal carpet; or as my friend S. would descend from a hole cut in the roof to disarm an alarm system. Fallen angels are symbols of moral ambiguity, of a space of love and death, of descent and redemption in an electrically wrapped narrative form.

Angels, fallen, falling and otherwise had surrounded me all day. Riding V.'s moped home through the taxi-cabs and the wind, I got the impression that Wong's movie helped me interpret a code somehow inserted into my day, but I'm not sure just what those words mean. The whole thing made me wish I'd tipped the cabby better.

Fallen Angels is playing at Cinéma du Parc tonight, and will then fall into the hands of the Décarie Projectionist who may or may not hate my guts.

A DAY IN ANTICIPATION OF WONG KAR-WAI'S *FALLEN ANGELS*

for entering a number of businesses using unconventional means in the middle of the night, and the device monitors his movements from Mimico. After breakfast I had a train to catch.

I sat beside my beloved V., so ravishing and dashing in her checker-blue cowboy shirt, as we rode the VO56 line just as you may have done Tuesday morning. The cabby at the Gare Central insisted upon taking us home the long way, which earned him my contempt in the form of a mediocre tip. I regretted this later.

I arrived too late for the early show and too early for the late, so I decided to colour the liminal zone with a rental, and what better way to wet one's appetite for Wong Kar-Wai than with Wayne Wang. I enjoyed *Chinese Box* thanks to Maggie Cheung and my biblical little Jeremy Irons, so ravishing and dashing in his cheap suits as he filmed

the strange squat off-white box that looked like a linotronic image-setter but turned out to be a projector. I turned up my collar, just in case the projectionist recognized me.

I sat in the red draped cinema and thought about two other Wong Kar-Wai movies. *Chungking Express* was such a sweet fuzzy romance, stuck together by a new and dynamic pencil for character sketching. It first became available to North American audiences thanks to an endorsement from Tarentino, during his first wash of notoriety. Then came *Happy Together*, a sly and powerful portrait of a doom-riddled relationship of gay men in Argentina. These movies are marked with a vigorous energy, a strong focus on music and simply a robust film making technique which I have never seen anywhere else and which felt tantalizingly em-

Creative Space

nathan's joke

a poem for emily

leaning, smoking
definitely leaning.

I sit by the cold
window
the air pulls my
smoke in.
My brain becomes
very loaded.
Where's my jacket?

I've left, but I'll
be back.

Nikolai Levon

Cars, cars everywhere
What a stink,
packed together
street by street
eliminating our feet
we had nothing to like
then, we rediscovered
the BIKE

Bicycle Bob

Re dividing the street
so bikes and cars don't
meet
reorganizing the space
for a more human face
so simple
yet so great.

Bicycle Bob

technology patterns of city electric repetitions flow towards eternity
In a madman child giggle
reflection depth races to the miraculous void
and water arches
to a shimmering suchness
of painted tree and clouds
mind lifts off the sidewalk body in the echoing dream
knowing impossible death consciousness
grass split multitude waves the infinite trees
still real with the turn of the head
and the voice echoes reality
from memory

timeless sidewalk flashes montreal manholes
revolving street signs
mind only city
but funny feet creations
keep walking,
dream home returning through keys...
...everything seems so strange...

hands slip away from coffee cup sensations
of the mad Atari video universe creation
playing poetry games
outside world explodes mind playground dream
our all eternal unity conscious
creates rules in this particular universe
the city lights shadow suchness of immense perception
In going to the *bathroom* hilarious universe!
go *fuck* myself!
things *happen*!
did you create that?
hasn't it been *days* now?
didn't we do this *yesterday*!!!

we can do this every night dancing in the cool breeze
and jacket smells of our mind joke omniscience
the blue van of illusion friends arrives for the eternity experience
and tomorrow's illusion love
"no violence here, man!"

sun rises over precision video rainbow buildings
army pants metamorph on balcony shadow
I will reach nirvana in the morning empty
can piss out samsara bathroom suffering
to ecstasy pain orgasmic empty cum
...but maybe won't release self
to nothing yet

and bathroom walls reveal vivid yellow tile reality

Chris Byrne

Creative Space is seeking
poetry and creative writing.

Submissions can be
dropped off at the Daily
Office, Shatner B-03.

Deadline for Thursday's
Culture is noon on
Wednesday.

If you have any questions,
contact Anna, 398-6784 at
the Daily office.

A discussion with Aboriginal scholar Elmer Ghostkeeper

(continued from page 6)

The result is that Native people leave these institutions and stay on the socio-economic margins of society or they acculturate, assimilate and forget their communities. Most Native people chose the former alternative to acculturation or assimilation or they don't bother coming at all.

Daily: What mainstream institutions like McGill miss out on is a chance at experiencing real diversity. If diversity is linked to excellence, than excellence ex-

ists only in sayings not in practice/spirit.

A lot of people think that education is the only way that Native people can revitalize their communities. How do you see education in relation to it's role/possible role in Native communities across Canada?

Ghostkeeper: Aboriginal education is a contested site in society.

A lot of [Native] people reject their own Aboriginal students when they go to main-

stream institutions because of the reputation these institutions have as being unwelcoming to Aboriginal people. Native people in the communities are suspicious of educated Natives. People almost see a degree as a sell-out. Native degree holders walk a very fine line when they go back to the reserve or the community. They have to re-integrate into the community and not expect to solve problems. It takes a lot of commitment and persistence to be re-accepted into the community

once you get back to the reserve.

When it comes to 'revitalization through education', the elders will have to inform the educators and will have to be involved in the teaching process of their respective communities, if the goal is a happy healthy community. When it comes to higher education and Native students returning to the reserve from mainstream institutions like McGill, the elders will have to guide them through the traditions and native ways.

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CD Reviews

Lisa Germano

SLIDE
(Polygram)

by Ally Picard

Start. Water percussion joins backward beats and Lisa Germano's trademark voice breaks in for the album's first cut, "Down Below the Radio." The echoing vocals on *Slide* are reminiscent of Suzanne Vega in their subtle use of emotion. There is no wailing and screaming here. Even on the more charged, electric tracks "Tomorrowing" and "Lizard," Germano lets the music soar while she grounds the songs with her words and strikes at the heart with her harmonies.

The general mood throughout this album is the most remarkable aspect. As on each of her previous albums, Germano creates a soothing mist around her songs. However, skillfully using only gentle suggestions, the music is just as likely to come up behind you and jolt you to tears.

"Wood Floors" (I would recommend lying back and letting this one just walk into your ears), is a soft piece characterized by an autumn

ous, and almost silly song, will set your toes in motion, while "Guillotine" will break your heart with its lyrics "...After a love/ deeper than deep/ severs the soul/ how can I be?" And finally, "No Color Here" is a raw, simple ballad.

Unusual combinations of violin (Germano's main instrument, featured more on her earlier albums), piano, harp, accordion, organ, and bass create an interesting auditory experience in itself.

Today there are numerous women in music who, although individually interesting, can often melt into one similar-sounding mass. Lisa Germano sits as an alternative to these, taking you away on a sea of melodious verbal and musical poetry.

James Cotton

LATE NIGHT BLUES
(Justin Time Records)

by Gil Shochat

James Cotton is one of the last in a dying breed of blues legends. His name alone conjures images of the earthy and authentic. He is a bouncing, sweaty, whirling dervish of a bluesman. His powerful vocals underpin his band's relentless blues-driven rhythms which are rivaled only by his legendary harp playing.

Born in Tunica, Mississippi in 1935, Cotton is a preeminent figure in the generation of Blues musicians

who migrated to the rustbelt cities of Chicago and Detroit in the 1940's and 50's. They created what was to become the electrified Chicago Blues sound. By the late 1950's Cotton joined what was arguably the greatest blues band of all time; the Muddy Waters Band replacing Sonny Boy Williamson as its harmonica player.

In the mid 1960's Cotton "went solo" striking out on his



own. By this time, he had received the greatest of blues 'educations' in backing Muddy. The results of this education can be easily seen on *Late Night Blues*. Songs like "Mother In Law Blues" mix the urban and rural. The guitar and vocals are clearly of the city while the lyrics hark back to a more agrarian sound. Words like "I woke up this morning heard the rooster crow today, I looked out at my farm now, saw my woman walk away" are sung over a driving beat and a crashing guitar sound.

On other tracks, Cotton incorporates funk rhythms into his music. On *Tramp* for example, a funk beat reminiscent of James Brown in his heyday is evident. The song, like the album, is funky without losing any of its honesty or bluesy rawness. Cotton successfully ventures into pop territory while maintaining his music's soul and integrity.

Lauryn Hill

THE MISEDUCATION OF LAURYN HILL
(Ruffhouse/Columbia)

by Nicole Burgess

Solid. Lauryn Hill's first solo venture has proven to be a work of art. Her previous endeavors with the Fugees introduced her talent as a vocalist and poet, but her newest CD has confirmed her genius.

The 23-year-old producer, actor and mother has presented her feelings and opinions about issues of the heart and the mind for all to listen. The subject matter on her freshman CD is a distinct reflection of her life and maturity as heard in 'To Zion' and 'Lost Ones'.

As explained by Lauryn, "...the concept of 'Miseducation' is not really miseducation at all. TO me, it's more or less switching the terminology...it's really about the things that you've learned outside of school, outside of what society deems appropriate and mandatory".

Take time, listen to the lyrics and let your spirit grow. This CD will be a welcome addition to the collection of any music enthusiast.

Canibus

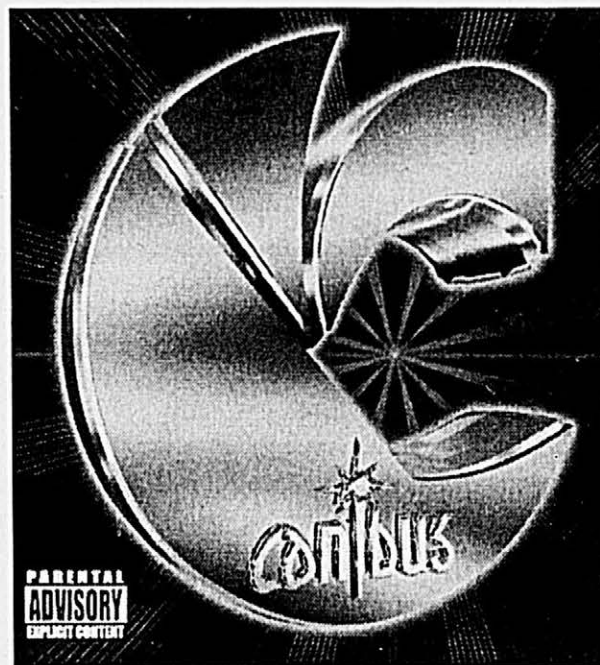
CAN-I-BUS
(Universal Records)

by Nicole Burgess

Want to hear thought? Listen carefully to Canibus' debut CD *Can-I-Bus*. In the last few years I have begun to truly listen to the lyrics on songs. As I listened to this CD, I was pleasantly surprised with its content and had to take a moment to let it soak in. It is not very often that a hip-hop CD is able to invoke this response in me.

There is a true artistry with the arrangement of music in almost every track, most notably, 'Let's Ride', 'Get Retarded', and 'Second Round K.O.'. Canibus' flow is unique and may require the first time listener time to grow accustomed to his distinct voice. My favorite track, 'i honour u' was captivating, musically and lyrically. The arrangement of music is soothing and once I heard what Canibus was talking about in this song I was able to appreciate the entire track.

Canibus is not one of the most modest artists, but we will have to wait to see if he deserves this extent of bragging rights. *Can-I-Bus* may not be the CD that makes you move in a club, but it will be the one you choose to chill later that night.



Lauryn speaks about herself and her experiences, and is able to reach the listener on a very personal basis. In an unassuming manner, she talks to the listener providing warmth with her song.



piano. It is filled with innocence and nostalgia. "Turning into Betty", a darker, mysteri-

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MISCELLANEOUS

"Grand-Mother of a rummage sale" St. Matthias' Church. Saturday, October 17th 10am-1pm. 131 Cote St Antoine Westmount.

EVENTS

Thursday, October 15

Days of Action Protest. Gathering at UQAM and Concordia at 2 p.m.

Friday, October 16

Fall Booksale by the Atwater Library and Computer Center, 6-8 p.m. at 1200 Atwater. For more info call 935-7344.

Saturday, October 17

The MAI Inquiry: Multilateral Agreement on Investment and economic globalization are the topics of this event presented by Alternatives and co-sponsored by QPIRG McGill. Workshops from 1:30-4:30 p.m. in Leacock 232 and talks from 7-10 p.m. in the Frank Dawson Adams Auditorium. Call 982-6606 or 849-0386 for more info.

Fall Booksale by the Atwater Library and Computer Center, 10-5 p.m. at 1200 Atwater. For more info call 935-7344.

Monday, October 19

The Women's Canadian Club of Montréal is hosting a talk with Dr. Joe Schwarcz titles *What To Eat and What Not To Eat, That Is The Question* at Montréal Citadel, 2050 Stanley St. at 12:30 p.m. Cost \$5

Temple Emanu-el-Beth Sholom. 4100 Sherbrooke W: Torah Lunch and Learn with Rabbi Leigh Lerner, 12:30 to 1:30 p.m. The subject is "Secrets of the Psalms." At 5:30 there is a Marriage information session. Appointments with the Rabbi will follow. Call 937-3575 for more info.

Tuesday, October 20

The McGill Debating Union in collaboration with Amnesty International is holding an exhibition debate on whether "the Universal Declaration of Human Rights is irrelevant." 6:30 p.m. in Shatner 310.

Tired of breathing second-hand smoke? Come to the McGill Anti-Smoking Society's meeting at 5 p.m. in Shatner 310. For more info call 985-2264

Wednesday, October 21

United Nations Day Celebration! Talks on "Canada's Role

Within the United Nations" and "Human Rights on the United Nations' Agenda" as well as a wine and cheese. 6:30 p.m. at the Redpath Museum Auditorium.

Thursday, October 22

Interested in testing Bengali food? Charity held for Bangladeshi flood victims from 11 a.m. to 3 p.m. in rm. 107/108 Shatner. For more info call 840-0684 or 489-3903

Ongoing

The Project invites you to join in the creation of the International Festival for Humanity. The event will take place at McGill and in five other cities around the world in April 1999. Are you interested in political, social, economic, health, religious issues around the world? And/ or dance, art, writing, music? We're looking for anyone interested in shakin' the world? Come and join us. For more info please call Mauricio of Brad at 844-1610.

Queer Line. A confidential and non-judgmental service for those questioning their sexual orientation, wanting help coming out, seeking information, looking to help a friend, or just wanting to chat with someone who understands. 398-6822

The Poumon-9 Line is a bilingual help line for smokers, ex-smokers, their family and friends. Operative Monday to Friday 2 to 9 p.m.

The Women's Group: meets Thursdays at 6 p.m. in room 423 of Shatner. All queer women welcome!

The Men's Group: meets Fridays at 7 p.m. in the basement of UTC (3521 University) All queer men welcome!

Outreach to Inmates: Bordeaux jail Protestant Chaplaincy invites McGill students to form a support group for preventive detention inmates. Thursdays 1-4. Call Gwenda Wells, 398-4104.

Canada World Youth is conducting its annual recruitment campaign. The deadline is November 20th. Call 931-3933.

ParentHèse is a parent support group which provides an opportunity for parents of young children to get together. Call Cyndy

Spilberg at 934-0354 ext. 354

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays and Saturdays from 1 p.m. to 4 p.m. at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but all-important institution of the lawn. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focusing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

Calls for Volunteers

The Daily invites all interested parties to come and help out with writing, photos, or layout. Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one-to-one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. For more information, call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organization is seeking volunteers to work one-on-one with overwhelmed families who

recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. For more information, e-mail bb@ssmu.mcgill.ca

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genvieve at 282-0245.

Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include, a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

The Shalom Line is looking for patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. If you are interested in getting involved call 735-3541

Mines Action Canada is sending out a challenge to students and professors to come up with new or improved technologies to detect and remove land mines. Preliminary proposals are due 30 November. Contact Mary Foster at (613)-234-6755.

Call for volunteers at Atwater Library and Computing Centre. Three hours a week only. Pick up an application at the circulation desk or call Susan McGuire, 937-3169.

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THE
DAILY

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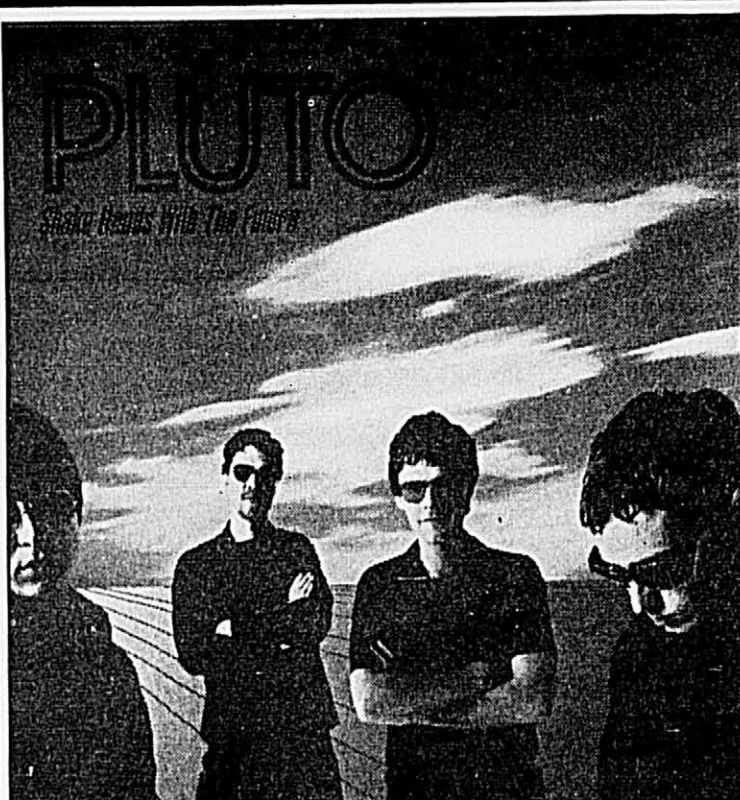
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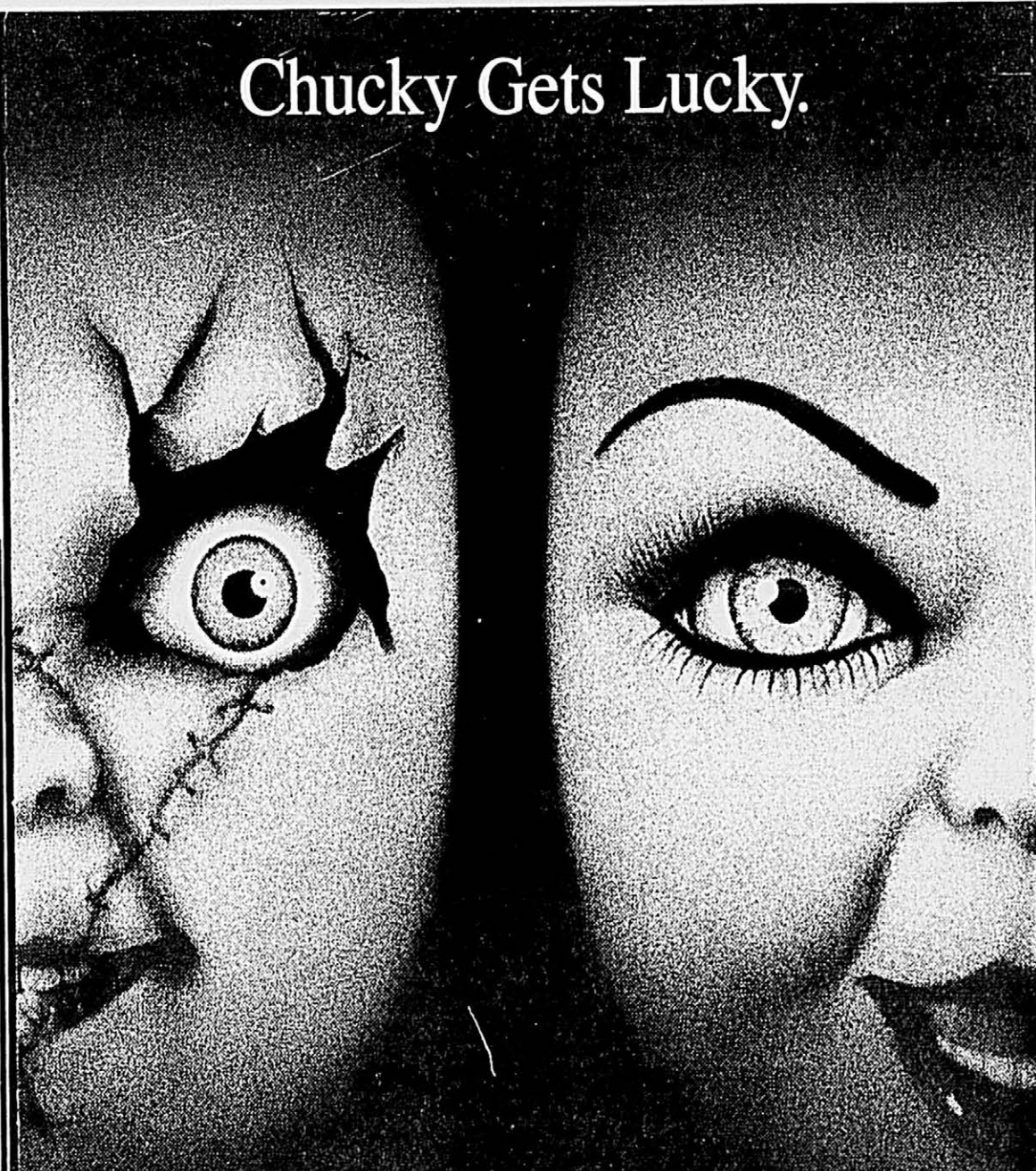
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